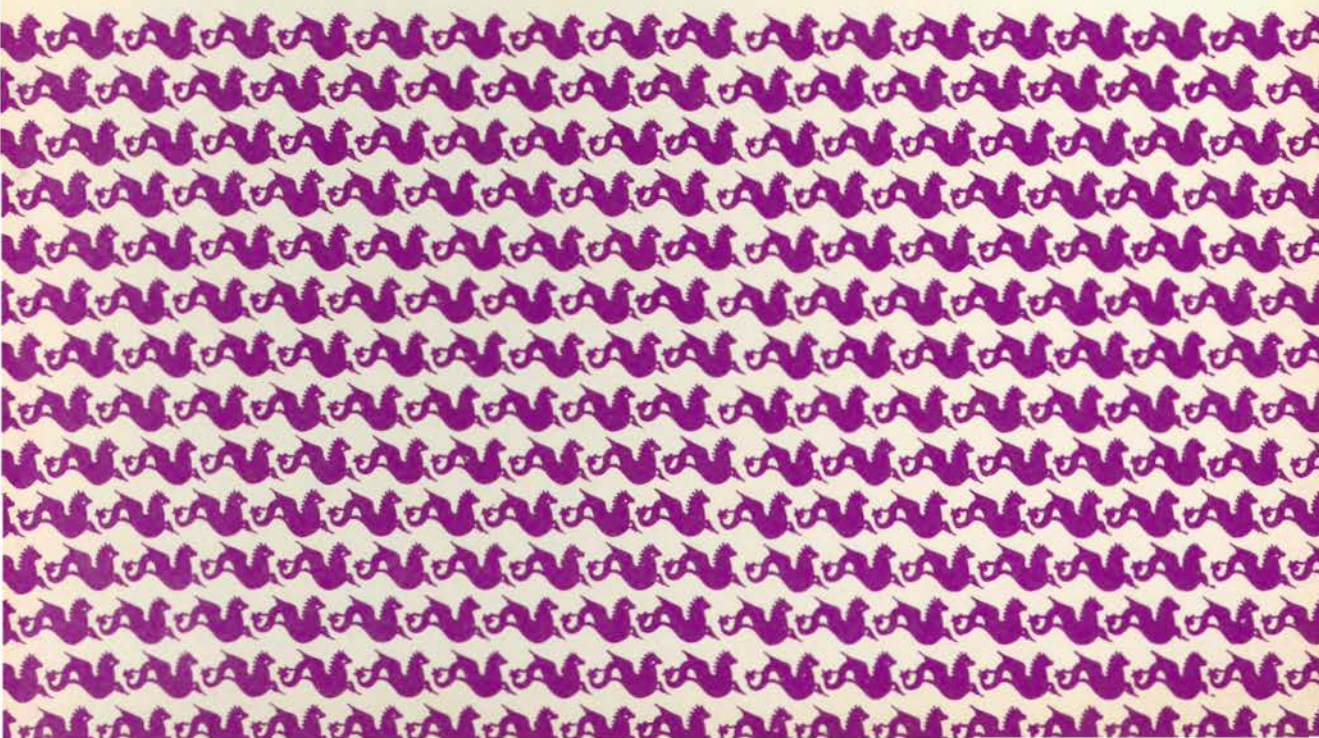




RARE BOOKS

RINGLING MUSEUM OF ART LIBRARY



RARE BOOKS

OF THE 16th, 17th AND 18th CENTURIES
FROM THE LIBRARY OF THE RINGLING
MUSEUM OF ART, SARASOTA, FLORIDA

AN EXHIBITION PREPARED BY
MISS VALENTINE L. SCHMIDT AND
PRESENTED BY THE RINGLING
MUSEUM NOVEMBER 3-23, 1969



Catalogue Number 24.

FOREWORD

The holdings of a museum library are determined to a great extent by the holdings of the museum's art collections. The books and other materials are intended to aid the curatorial staff and other researchers in their never-ending task to learn more and more about the objects in their care. Most of the books will inevitably be of fairly recent vintage, as we attempt to keep abreast of the results of modern scholarship with its thoroughness, its new ideas, its new discoveries. Nevertheless these results will be eclectic; for the art scholar, nothing equals the thrill of finding in a contemporary source a hitherto unknown or unnoticed reference which will shed new light on the history or the significance of the works of art under his consideration.

The collection of the Ringling Museum of Art concentrates overwhelmingly in European painting of the seventeenth century; contemporary sources relating to it are rare publications, even if many of them are well known. The early biographers—Baglione, Bellori, Malvasia, Félibien, Sandrart, Descamps, Mariette, to name only the most famous—have until recently been available only in early editions. Indeed, modern reprints of their works (such as Sandrart's *Deutschakademie* of 1928) have sometimes become rare books in their own right.

Early guide-books (the ubiquitous *Guida de' forestieri* . . . for various Italian cities for example), descriptions of private collections (often privately printed) and early sales catalogues (sometimes annotated) are invaluable in tracing the provenience and subsequent history of works of art.

Philosophical, literary and religious treatises give us valuable information on the intellectual climate in which the artists worked. Emblem books and illustrated moralizing tracts (Ripa's *Iconologia* or the *Emblemata Horatiana* of Otto van Veen, the teacher of Rubens), once so popular and now of the utmost rarity, are an invaluable source for deciphering the often enigmatic subject matter of early pictures.

These books are rare, and examples of all kinds are featured in the Library collection and in the exhibition. They are collected by the museum, however, for their scholarly value, not their rarity. The fact that many of them have beautiful bindings, that others include illustrations which are themselves works of art, and that they are almost without exception examples of fine printing is a happy circumstance which gives these splendid publications an irresistible attraction for both the scholar of art and the lover of fine books.

Curtis G. Coley, Director
Ringling Museum of Art

INTRODUCTION

*It does not matter how many, but
how good, books you have.*

SENECA

The Library at the Ringling Museum of Art is a very specialized collection of books, catalogues, and periodicals emphasizing the Baroque period in the history of fine arts. Included in the Library are small collections on the theater and the circus. While many of the materials are modern publications, an important nucleus consists of rare books published in the sixteenth, seventeenth and eighteenth centuries. The present exhibition represents a selection from these books.

The term "rare book" cannot be absolutely limited by any one definition which will include all the infinite varieties. Some libraries consider all materials that require special handling, of whatever period, suitable for the rare book collection. Others segregate only books printed before a certain date; all books dealing with a particular author or artist; all books published in limited editions; all books in the personal library of a noted collector; all books with noteworthy bindings; all books whose cost is greater than a fixed amount; all first editions; or all books that fall within any other designated category.

The flexible interpretation of the term "rare books" permitted the definition of limitations for the current exhibition. It must be remembered however, that the Library contains many more modern materials which can also be considered rare since they are out of print and invaluable to research in the history of art.

Exhibitions of rare books in museum collections seem to be as rare as the books themselves. It is a great pleasure to have this opportunity to acquaint scholars, students and the general public with the splendid resources of the Library of the Ringling Museum of Art.

In preparing for the exhibition, much use was made of several bibliographic sources available in the Library. The most important of these included Chamberlain's *Guide To Art Reference Books*, Brunet's *Manuel Du Libraire Et De L'Amateur De Livres*, Schlosser's *La Letteratura Artisticta*, Praz's *Studies In Seventeenth-Century Imagery*, and various catalogues of dealers in scholarly books.

A thorough search of the above and other bibliographic sources revealed some interesting data in connection with the titles in the exhibition. Twenty-two of the books are documented first editions, but five of the books (Catalogue Numbers 2, 4, 13, 29, and 40) were not cited in available bibliographies or reference works. Seven of the books contain little or no text; they are primarily collections of engraved plates. Only seven of the books have an English language text; twenty-three others are in Italian, fifteen in French, nine in Latin, three in Dutch, and one in Spanish.

This variety in content and language is equalled by the variety in paper, binding, size, and type. Several of the books have the original vellum or board bindings, and a few have very handsome full leather bindings. Most of them contain decorated initials throughout the text and engraved devices on the

V I T A
 DI
 CARLO MARATTI
 P I T T O R E,
 SCRITTA
 DA
 GIANPIETRO BELLORI

FIN ALL'ANNO MDCLXXXIX.

Continuata, e terminata da altri.

ORA PUBBLICATA.

Vi è aggiunto un Discorso del medesimo sopra un Quadro della Dafne dello stesso Maratti, dipinto per il Re Cristianissimo Lodovico XIV.

In cui si fa osservare la conformità tra la Pittura, e la Poesia.



Si vendono da Fausto Amidei Librajo nella Strada del Corso sotto il Palazzo del Signor Marchese Raggi.

IN ROMA, MDCCXXXII.
 Per Antonio de' Rossi, nella Strada del Seminario Romano.
 CON LICENZA DE' SUPERIORI.

Catalogue Number 7.

title page. A few of the books contain marginal notes of great interest and some include the armorial plate of a former owner. The sizes range from small octavo to elephantine.

It is regrettable that bibliophiles will not have the pleasure of examining these books page by page for their singular qualities. The fragility of the materials precludes such handling except by scholars conducting research. A recently-established program by a number of scholarly publishers, however, will make these materials more accessible in the future. Facsimile reprinting of source material in many subject areas, including fine arts, at a very reasonable cost means that private and public book collections can now be enriched with scholarly source materials which will not require special treatment. While some of a bibliophile's delight in old and rare books will not be satisfied, researchers will benefit by a wider dissemination of the invaluable record of man's scholarship.

It is a tribute to the foresight and erudition of the directors of the Ringling Museum of Art that this collection is available to further man's knowledge of the past.

Valeñtine L. Schmidt, Librarian
 Ringling Museum of Art

2^e Section

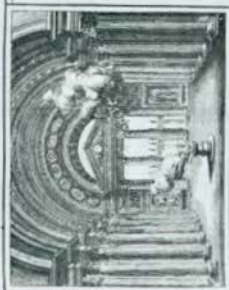


Fig. 1.



Fig. 2.

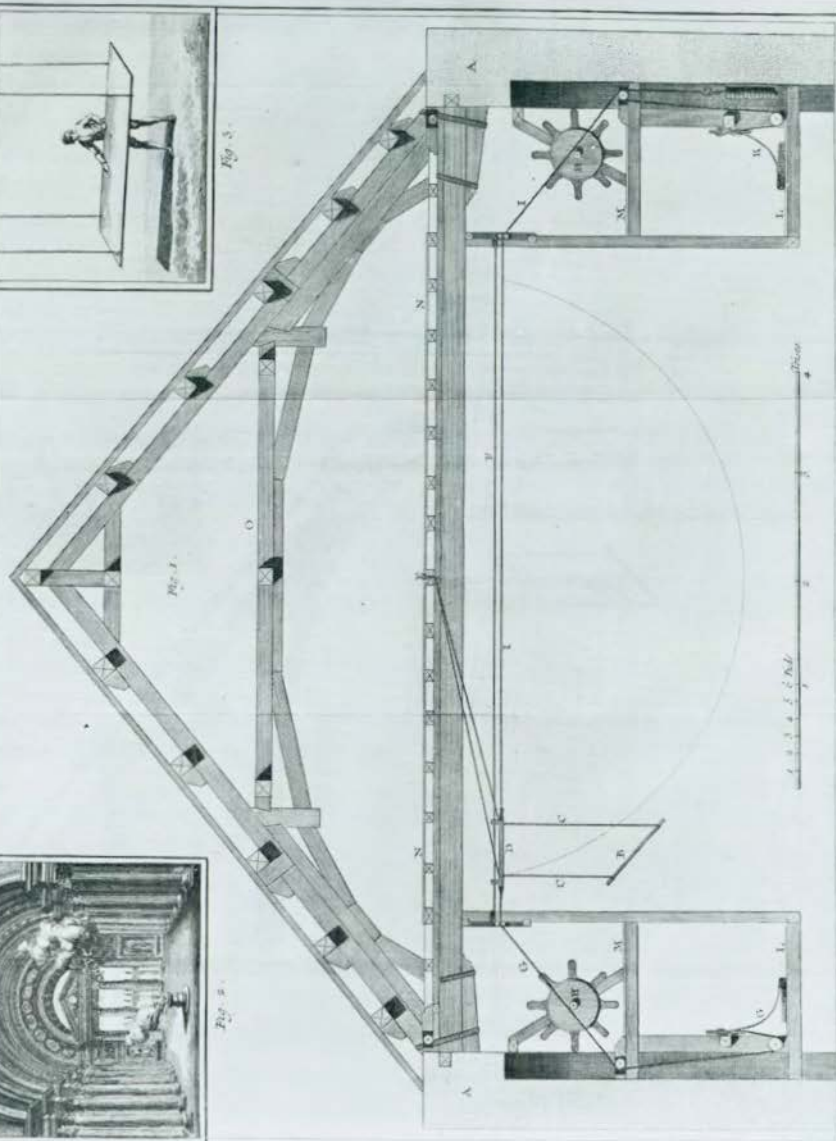


Fig. 3.

Grand Escalier

Machines de Théâtres.

Élévation ou Coupé de la charpente du Comble avec le Service de la Machine pour descendre et monter ce théâtre, ou élever et abaisser le Théâtre d'un Temple avec le Service de la Machine et le Service du mouvement du Théâtre sur le Théâtre.

CATALOGUE

1. **ADAIR, JAMES.** The / History / of the / American Indians; / particularly / Those Nations adjoining to the Mississippi, East and / West Florida, Georgia, South and / North Carolina, and Virginia: / Containing / An Account of their Origin, Language, Manners, Religious and / Civil Customs, Laws, Form of Government, Punishments, Conduct in / War and Domestic Life, their Habits, Diet, Agriculture, Manu-/factures, Diseases and Methods of Cure, and other Particulars suffi-/cient to render it / A / Complete Indian System. / With / Observations on former Historians, as the Conduct of our Colony / Governors, Superintendents, Missionaries, etc. / Also / An Appendix / containing / A Description of the Floridas, and the Mississippi Lands, with their Produc-/tions — The Benefits of colonizing Georgiana, and civilizing the Indians — / And the way to make all the Colonies more valuable to the Mother Country, / With a new Map of the Country referred to in the History. / By James Adair, Esquire, / A Trader with the Indians, and resident in their Country for Forty Years. / London: Printed for Edward and Charles Dilly, in the Poultry. / MDCCLXXV. [1775]. **First edition.**

This pioneer advanced the unusual theory that American Indians are descendants of ancient Jews.

2. **ANONYMOUS.** Harlequin's Invasion A New Pantomime / London Published According to Act of Parliament / Septemr ye 7th. 1770 by Robt. Sayer No. 53 in Fleet Street / Book 4. 6d. Plain, 1s. Colour'd. **Hand-colored engravings.** (Gift of A. Everett Austin.)

A charming and whimsical pantomime containing twelve verses and morals.

3. **ANONYMOUS.** Regolamenti / della / Reale Accademia / de pittura e scultura / di Torino. / [Torino] / Nella Stamperia Reale MDCCLXXVIII. [1778]

In addition to the by-laws, a brief history of art development in Italy as exemplified by its artists and art patrons is included.

4. **ANONYMOUS.** Théâtres / et / Machines. / [Paris, 1775]

A book of architectural plans and elevation of various theaters, plates of theatrical machinery of the period. Engravings are from the Encyclopedie of Diderot and D'Alenbert.

5. **BAGLIONE, GIOVANNI.** Le Vite / de' Pittori, / Scultori, / Architetti, ed Intagliatori, / Dal Pontificato di Gregorio XIII. del 1572. fino / a' tempi di Papa Urbano VIII. nel 1642. / Scritte / Da Gio: Baglione Romano. / Con la Vita / di Salvator Rosa Napoletano / pittore, e poeta, / scritta / da Gio: Battista Passari, / Nuovamente aggiunta. / In Napoli MDCCLXXXIII. [1733] **Third edition.**

Basic source material for the seventy years encompassing full development of mannerism and aesthetic controversies of the early Baroque period in Italy. Includes some foreign artists such as Rubens.



REGOLAMENTI
DELLA REALE ACCADEMIA
DI PITTURA E SCULTURA DI TORINO



e arti, e specialmente le liberali, in tutti i tempi, e fra i popoli tutti, ch'ebbero fama al mondo, cotanto care, ed in pregio, non hanno mestieri di chi s'affatichi a lodarle, ma bensì di chi voglia proteggerle, e favorirle. La utilità, che con esse va sempre congiunta, il piacere, che non mai da loro si diparte, la gloria, che ne ridonda alle nazioni, dove esse sono all'eccellenza loro pervenute, dispensano chi le ama, e chi le coltiva dal tesserne lo encomio. Fra i popoli barbari, che ne sarebbero i distruttori, ovunque le incontrassero, tale elogio riescirebbe affatto inutile. Ma per una ragione al tutto opposta, inutile egualmente riescirebbe nella nostra coltissima Nazione, dove tanti vi sono uomini eccellenti, che le professano gloriosamente, dove per mezzo dei loro fautori possono sperare premi, e guiderdoni, dove il Real Sovrano, che ne governa, le promuove, le incoraggisce, e le ricompensa.

Sua Sacra Real Maestà non meno del decoro, e della felicità de' suoi Stati sollecita, che al progresso delle arti, e delle scienze

3

Catalogue Number 3.

6. **BARONIUS, CAESARE.** Annales / Ecclesiastici / Auctore / Caesare Baronio / Sorano / Congregationis / Oratorii / Presbytero. / Tomus Primus. [12 volumes in set] / Romae [Antverpiae] / Ex Typographia Vaticana. [Ex officina Plantiniana] MDLXXXVIII. [1588] [to 1609]. **Original edition. 12-volume set published 1588-1609.** (Gift of Mr. Karl Bickel)

This monumental compendium of religious history produced by one man is highly esteemed for its profound erudition, methodical research and intelligible exposition.

7. **BELLORI, GIOVANNI PIETRO.** Vita / di / Carlo Maratti / Pittore, / Scritta / Da / Gianpietro Bellori / Fin all'anno MDCLXXXIX. [1689] / Continuata, e terminata da altri. / Ora Pubblicata / Vi è aggiunto un Discorso del medesimo sopra un Quadro / della Dafne dello stesso Maratti, dipinto per il Re Cristianissimo Lodovico XIV. / In Cui si fa osservare la conformità tra la Pittura, / e la Poesia. / Si vendono da Fausto Amidei Librajo nella Strada del Corso / sotto il Palazzo del Signor Marchese Raggi. / In Roma, MDCCXXXII. [1732] / Per Antonio de' Rossi, nella Strada del Seminario Romano. / Con Licenza de' Superiori. **First edition.**

This biography of the chief master of Roman late Baroque style includes a discussion of the relation between painting and poetry.



Catalogue Number 9.

8. **BELLORI, GIOVANNI PIETRO.** Le Vite / de / Pittori, Scultori / et Architectetti / Moderni, / scritte / da Gio: Pietro Bellori / [Parte prima] / all'illustriss. et eccellentiss. signore / Gio: Battista / Colbert / Cavaliere Marchese di Seignelay / Ministro, Segretario di Stato, Commendatore, e Gran Teso-riero de gli Ordini di S. M. Christianissima, Direttore Generale delle Finanze, Sopraintendente, & Ordinatore Generale delle Fabbriche, Arti, e Manifatture di Francia. / In Roma, Per il Success. al Mascardi, MDCLXXII. [1672] / Con licenza de'Superiori. **First edition.**

This work is considered invaluable as a source of information on the Carracci, Caravaggio, Barocci, Domenichino, etc. Rubens' and Poussin's art is included with the Italian masters.

9. **BIZOT, PIERRE.** Medalische / Historie / Der Republyk / van / Holland. / In't Fransch beschreeven door den Heer Bizot, en uit / die taal in't Nederduitsch gebracht, en wel twee / der den vermeerderd; nevens alle de Medalien / der Overtocht van Zyn Hoogheid na Engeland, / des zelfs Krooning, enz. tot nu toe in gevoegsaame / ordre gesteld: met een Byvoegsel van de Grafsteden / ter eere der Dappere Helden opgericht. / t' Amsterdam, By Pieter Mortier, Boekverkooper / op de Vygen-dam. / M. DC. XC. [1690] / Met Privilegie vande Heeren Staaten, **Third edition.**

A history of Holland (1566-1689) depicted in its medals and arranged in chronological order.

10. **BORGHINI, RAFFAELLO.** Il / Riposo / di / Raffaello / Borghini. / In Firenze. MDCCXXX. [1730] / Per Michele Nestenus e Francesco Mouücke. / Con Licenza de'Superiori. **Second edition.**

Borghini, who was against all forms of nudity in ecclesiastical art, is expansive on theory and older art, but most informative in his criticisms of his contemporaries in the Venetian and other schools of painting, where he continues Vasari. Truly valuable materials are provided about Tintoretto (the second earliest biography of this artist), Giambologna, Palma the Younger, Barocci, Zuccaro, Santi di Tiro, etc.

11. **BOSCHINI, MARCO.** La Carta / Del Navegar / Pitoresco / Dialogo / Tra un Senator venetian deletante, e un professor de / Pittura, soto nome d'Ecelenza, e de Compare. / Comparti in oto venti / Con i quali la Nave venetiana vien condotta in l'alto Mar de la Pittura, come / assoluta dominante de quello a confusion de chi non entende al / bossolo dela calamita. / Opera de / Marco Boschini / Con i argomenti del Volonteroso / Academico Delfico. / Consagrà / Al'Altezza Imperial / De Leopoldo Guglielmo, Arciduca d'Austria. / In Venetia, Per li Baba. M.DC.LX. [1660] / Con Licenza de' Superiori, e Privilegio. **Original edition.**

This extremely rare book presents Boschini's views on painting and his opinions of the works of art in the outstanding galleries of the period. It is conceived as a defense of Venetian art where, in a sea voyage, the reader is shown the principal sights of the art of Venice.

12. **BRUNE, IOHAN DE.** Iohannis de Brunis I.C. / Emblemata of Zinnewerck: / voorg-hestelt, / In Beelden, ghedichten, en breeder uyt-legginghen. / tot uyt-druckinghe, en verbeteringhe van / verscheyden feylen onser eeuwe. / Den tweeden druck mit nieuwe plaeten en eenige Zedespreucken vermeerderd. / T'Amsterdam, / bij Ian Jacobsz. Schipper op de Keyzers gracht. 1661. **Third edition.**

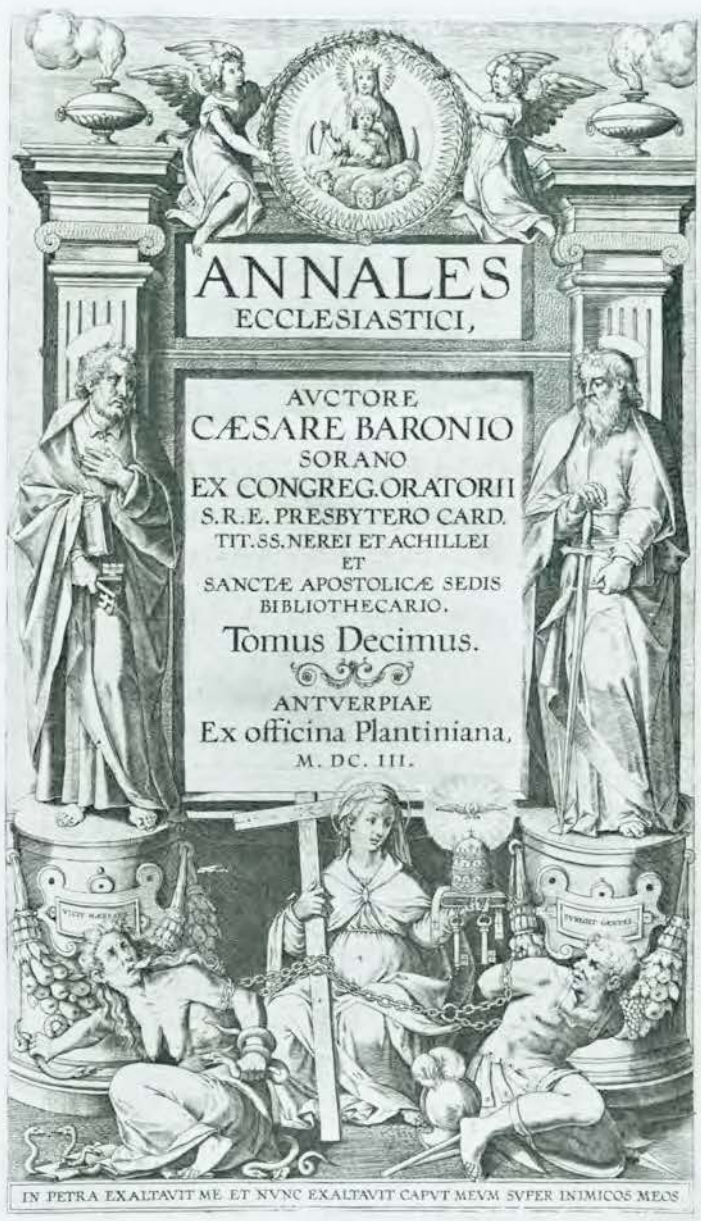
A beautiful Dutch emblem book, with fine half-page engravings showing scenes from daily life exemplified by proverbs.

13. **BULENGERI, IUL. CAESARIS.** Iul. Caesaris / Bulengeri / De Circo Romano, / Ludisque Circensibus, / ac Circi & Amphitheatrici / Venatione, liber. / Cui accessit D. Ioan. Chrysostomi Constantinopolitani Archiepiscopo Oratio de Circo, / et vet. Graeco manusc. excerpta, nusquam hactenus edita; cum eiusdem Bulengeri / interpretatione. / Editio Prima. / Lutetiae Parisiorum / Apud Robertum Nivellem, viâ / Jacobaeâ, ad insigne Columnarum. / cId. Id. IIId. [1598]. / Cum Regis Christianiss. Privilegio. **First edition.**

This is the second oldest known circus book. The first part comprises a history and description of the Roman circus. The main events were chariot races, but acrobats, clowns, brass bands and gala processions were also part of the entertainment. The second book describes the brutal contests between gladiators and beasts or other gladiators.

14. **CARTARI, VINCENZO.** Il Flavio In- / torno a i Fasti / Volgari. / In Vinegia, Appresso Gualtero Scotto, / M D LIII. [1553]. **First edition.**

A dialogue between Flavio and another, written to serve as a commentary on and to explain many passages in Ovid's FASTI.



Catalogue Number 6.

15. CRAVERI, G. G. Guida / de' forestieri / per / la Real Città / di Torino, / in cui si dà notizia delle cose più notabili di questa / Città, e suoi Contorni; cioè di Chiese, / Conventi, Monasterj, e Luoghi pii; / de' Magistrati, Palazzi, Piazze, ed altre / Notizie generali, e particolari. / Illustrata con alcune Figure in rame. / MDCCLIII [1753] / Si vendono in Torino da Gian Domenico Rameletti / Librajo vicino alla Posta.

A guide to the city of Turin for visitors, giving brief artistic and historical background for each building. Includes brief mention of the artists whose works are found therein.

16. **D'AVILER, AUGUSTIN-CHARLES.** Cours / d'Architecture / qui comprend / les Ordres de Vignole, / Avec des Commentaires, les Figures & Descriptions / de ses plus beaux Bâtimens, & de ceux / de Michel-Ange, / Plusieurs Nouveaux Desseins, / Ornemens & Preceptes, contenant la Distribution, la / Décoration, la Matière & la Construction des Edifices, la Maçonnerie, la Charpenterie, la Couverture, la Serru-/rierie, la Menuiserie, le Jardinage & tout ce qui regarde / L'Art de Bâtir; / Avec une ample explication par ordre Alphabetique de tous les termes. / Par le Sieur A. C. Daviler Architecte. / Revû & augmenté de plusieurs Desseins & Préceptes conformes à / l'usage present, & d'un grand nombre de Termes & de / Remarques. / Première Partie. / A Paris, / Chez Jean Mariette, rue saint Jacques, aux Colonnes / d'Hercules, & à la Victoire. / M. DCC. X. [1710] / Avec Privilège Du Roy. **Second edition, two volumes.**

These two volumes were considered the most definitive French work on architecture published to that time. Included are 143 handsome engraved plates by French artists such as Lepautre, Mariette, Corneille, and others.

17. **DESCAMPS, JEAN BAPTISTE.** La Vie / des / Peintres / Flamands, / Allemands et Hollandois, / avec des portraits / Gravés en taille-douce, une indication de leurs / principaux Ouvrages, & des Réflexions sur / leurs différentes manières. / Par M. J. B. Descamps, Peintre, Membre de l'Académie Royale des Sciences, Belles-Lettres & Arts de / Rouen, & Professeur de l'Ecole du Dessin de la même / Ville. / Tome Premier. [4 volumes in set] / A Paris, / Chez Charles-Antoine Jombert, Libraire du Roi / pour l'Artillerie & le Génie, rue Dauphine, à / l'image de Notre-Dame. / M DCC LIII [1753-1764] / Avec approbation et privilege du Roi. **Original edition.**

Covers Flemish, German, and Dutch painters from the Van Eycks, in 1366, to 1706. The preface discusses the limitations of the author's predecessors and outlines his own purpose, sources, etc. Biographies of artists are arranged chronologically and list their principal works. Works known to the author are evaluated; for other works their location only is noted.

18. **DUBOS, JEAN BAPTISTE.** Reflexions / Critiques / sur la Poesie / et / sur la Peinture. / Par M. l'Abbé Du Bos l'un des Quarante, / & Secrétaire perpétuel de l'Académie / Française. / Cinquième édition revûë, corrigée & / augmentée par l'Auteur. / Première Partie [Seconde Partie] / A Paris, / Chez Pierre-Jean Mariette, rue S. Jacques / aux Colones d'Hercule. / MDCCXLVI, [1746] / Avec Privilège du Roi. **Fifth edition, two volumes.**

This work, by the "originator of aesthetics," had considerable effect as a defense of "classical" against "natural" art.

19. **DU FRESNOY, CHARLES ALPHONSE.** The /Art of Painting / of / Charles Alphonse Du Fresnoy. / Translated into English Verse / By / William Mason, M. A. / with Annotations / By / Sir Joshua Reynolds, Knt. / President of the Royal Academy. / York: / Printed by A. Ward, and sold by J. Dodsley, Pall-Mall; T. Cadell, in / the Strand; R. Faulder, New Bond-street, London; and J. Todd, York. / MDCCLXXXIII. [1783]



Catalogue Number 37.

A 17th century treatise on painting which has had a tremendous influence. It expresses the principles of the Roman School according to French taste: design and the ancient art are the basis of art, while nature is the best teacher, and the color of the Venetians is desirable. In this emphasis on color, Du Fresnoy led the way, reinforced later by De Piles, to the support of Rubens' art as opposed to that of Poussin.

20. **FÉLIBIEN, ANDRÉ.** *Entretiens / sur les vies / et / sur les ouvrages / des plus / excellens peintres / anciens et modernes. / Par Mr. Felibien, / Secretaire de l'Academie des Sciences / & Historiographe du Roi. / Tome Premier. [four volumes in set] / Nouvelle Edition revue, corrigée & augmentée / des Conferences de l'Academie Royale / de Peinture & de Sculpture. / A Londres, / Chez David Mortier, Libraire dans le / Strand, à l'Enseigne d'Erasme. / M. DCCV. [1705]. Four volumes.*

A major source for the lives of French artists through the 17th century, and one of the chief art critical works of the Baroque period.

21. **FERRARI, GIOVANNI BATTISTA.** *Flora / overo / Cultura di Fiori / del P. Gio. Battista Ferrari Sanese / della Comp. di Gesù / Distinta in in Quattro Libri / e transportata dalla lingua Latina nell' Italiana / da Lodovico Aureli Perugino / In Roma per Pier' Ant. Facciotti. 1638. / Con licenza di Superiori.*

An early Italian edition of an important Latin hortology inspired by and dedicated to the Cardinal Francesco Barberini. The 46 engravings are among the most inspired Baroque book-illustrations in Italy during this century.

22. **GALERIE DE FLORENCE.** Tableaux, statues, / bas-reliefs et camées, / de la / Galerie de Florence, / et / du Palais Pitti, / Dessinés par M. Wicar, Peintre, et gravés sous la direction de M. Lacombe, Peintre; / avec les explications, / Par M. Mongez l'ainé, de l'Académie Royale des Inscriptions et Belles-Lettres, Garde / des Antiques de Sainte Gèneviève, etc. etc. / Imprimées sur Papier-vélin superfin de Johannot d'Annonay. / A Paris, / Chez Lacombe, Peintre, Editeur de l'Ouvrage, rue de la Harpe, No. 84. / M. DCC. LXXXIX. [1789] / De L'Imprimerie de la Galerie de Florence.

Four volumes, published between 1789 and 1821. Originally published on a subscription basis, the 200 plates include descriptive text.

23. **GALERIE ROYALE DE DRESDE.** Recueil / d'Estampes / d'après / les plus celebres tableaux / de la / Galerie Royale / de Dresde. / I. Volume. / contenant / cinquante pieces avec une description / de chaque tableau en François. / Imprimé a Dresde M. DCC. LIII. [1753]

Volume I only of two volumes. Eight plates are missing, but a very rare and sought after portrait on foot of August III, King of Poland and Elector of Saxony, engraved by J. J. Balechou after Hyacinthe Rigaud, is included.

24. **GEVARTIUS, CASPERUS.** Pompa / introitus / honori / serenissimi principis / Ferdinandi / Austriaci / hispaniarum infantis / S. R. E. Card. / Belgarum et Burgundionum / gubernatoris, etc. / a / S. P. Q. Antuerp. / decreta et adornata, / Cùm mox à nobilissimâ ad Norlingam / partâ Victoriâ, Antuerpianam Auspi-/catissimo Aduentu suo bearet, / XV. KAL. MAII, ANN. CIo. IoC XXXV. [1635] / Arcus, Pegmata, Iconesq. à Pet. Paulo / Rubenio, Equite, inuentas & delineatas / Inscriptionibus & Elogiis ornabat, / Libroq̃ Commentario illustrabat / Casperius Gevartius I. C. / & Archigrammataeus Antuerpianus. / Accessit Laurea Calloana, codem Auctore descripta. / Antuerpiae / Veneunt exemplaria apud Theod. a Tulden, / qui Iconum Tabulas ex Archetÿpis Rubenianis delineauit et scalpsit. [1641]. **First edition.**

The Entry of Archduke Ferdinand into Antwerp, the only book entirely illustrated by Rubens, is the most magnificently illustrated book of the whole 17th century. The splendid monumentality of the letter-press makes this one of the outstanding productions of the period.

25. **JONES, WILLIAM, Ed.** Jones's / British Theatre. / Vol. III. / Containing, / I. / The Beggar's Opera. / II. / Rule a Wife and Have a Wife. / III. / Every Man in His Humour. / IV. / She Stoops to Conquer. / Dublin: / Printed by John Chambers, / For William Jones, No. 86, Dame-Street, / 1795. (Gift of Mrs. N. W. Buch.)

Four 17th and 18th century English plays adapted for theatrical presentation, as performed at the Theatre-Royal, Drury-Lane, and regulated from the prompt-books.



Catalogue Number 24.



Catalogue Number 24.



Catalogue Number 29.

26. **JUNIUS, FRANCISCUS.** Francisci Junii F.F. / De/ Pictura / Veterum / Libri Tres, / Tot in locis emendati, & tam multis accessionibus / aucti, ut plane novi possint videri: / Accedit / Catalogus, / Adhuc ineditus, Architectorum, Mechanicorum, sed praecipue / Pictorum, Statuariorum, Caelatorum, Tornatorum, / aliorumque Artificum, & Operum quae fecerunt, / secundum seriem litterarum digestus. / Roterodami, / Typis Regneri Leers, / MDCXCIV. [1694] / **Third edition.**

This pioneer work of the greatest importance, authored by a member of Rubens' circle, is a mine of information regarding antiquity. This, the third, is the most complete edition; the only one which gives an inventory of classical works of art which have survived, and a list of artists which anticipates modern encyclopedias of art and artists.

27. **LACOMBE DE PRÉZEL, HONORÉ.** Dictionnaire / iconologique, / ou / Introduction / a la connoissance / des / Peintures, Sculptures, Estampes, / Médailles, Pierres Gravées, / Emblemes, Devises, etc. / Avec des Descriptions tirées des Poètes anciens / & modernes. / Par M. De Prezel. / Nouvelle édition, revue & considérablement / augmentée. / Tome Premier. / [and Tome Second. in one volume] / A Paris, / Chez Hardouin, Libraire, rue des Prêtres / St. Germain-l'Auxerrois, vis-à-vis l'Église. / M. DCC. LXXIX. [1779] / Avec Approbation & Privilège du Roi. **Second edition.**

A French dictionary of terms in art, iconography, etc., this comprehensive work on allegorical representation with literary quotations from ancient and contemporary literature is considered exceedingly useful by experts.

28. **LASSELS, RICHARD.** The / Voyage / of / Italy: / or / a Compleat Journey through / Italy / In Two Parts. / With the characters of the People, and the / Description of the Chief Towns, Churches, / Monasteries, Tombs, Libraries, Pallaces, / Villas, Gardens, Pictures, Statues, and / Antiquities. / As / Also of the Interest, Government, Riches, / Force, etc. of all the Princes. / With Instructions concerning Travel. / By Richard Lassels, Gent. who Travelled / through Italy Five times as Tutor to several of the English Nobility and Gentry. / Never before Extant. / Newly Printed at Paris, and are to be sold / in London, by John Starkey at the Mitre / in Fleet Street near Temple-Barr, 1670. **First edition.**

The author, a 17th century Anglican clergyman, was offered many foreign ecclesiastical positions, but refused them all; he chose to accompany young men of distinguished families on their travels to the Netherlands, Belgium, France, Italy, and Germany as tutor. This book describes his travels through Italy.

29. **LE BOUTEUX, MICHEL.** Plans et Dessins Nouveaux de Jardinage du / Sr. le Bouteux Dessinateur des Jardins du Roy / A Paris chez N. Langlois rue St. Jacques a la Victoire avec Privilege du Roy. [no date, probably late 17th or early 18th century.]

A book of 42 plates of garden plans, seven of them engraved after Le Nôtre. André Le Nôtre was the famous 17th century landscape architect who designed the gardens at Versailles and the Tuileries. Michel Le Bouteux was his nephew and often assisted him in his work.

30. **LEPAUTE, JEAN-ANDRÉ.** *Traité / d'Horlogerie / contenant / tout ce qui est nécessaire / pour bien connoître et pour regler / les pendules et les montres, / la Description des Pieces d'Horlogerie les plus utiles, des repétitions, des équations, des Pendules à une roue, & celle du / nouvel échapement, un Traité des engrenages avec plusieurs / Tables, & XVII. Planches en Taille-douce. / Dédié à Monsieur le Marquis de Marigny. / Par M. J. A. Lepaute, Horloger du Roy, au Palais du Luxembourg. / A Paris, / Chez / Jacques Chardon, Pere, Imprimeur-Libraire, rue / Galande, vis-à-vis la rue du Fouare, à la Croix d'Or. / Jacques-Charles Chardon, Fils, Libraire, rue / S. Jacques proche la fontaine S. Severin, à la Couronne d'Or. / M. DCC. LV. [1755]. / Avec approbation et privilege du Roy. First edition.*

Lepaute was a famous 18th century French clock-maker who designed many of the clocks on the public buildings in Paris, among others the clocks in the Tuileries and in the Royal Palace.

31. **MALVASIA, CARLO CESARE.** *Felsina / Pittrice / vite / de Pittori Bolognesi / alla Maesta Christianissima / di / Luigi XIII / Re di Francia e di Navarra / il Sempre Vittorioso. / Consagrada / dal Co. Carlo Cesare Malvasia / Fra Gelati l'Ascoso. / Divisa in duoi Tomi; con Indici in fine copiosissimi. / Tomo Primo [Tomo Secondo] / Che contiene la Prima, Seconda, e Terza Parte. / In Bologna, M. DC. LXXVIII. [1678] / Per l'Erede di Domenico Barbieri. Con licenza de'Superiori. / Ad istanza di Gio. Francesco, detto il Turrino. First edition, two volumes.*

These volumes are an important source for the history of painting in North Italy and a basic source work on artists of Bologna.

32. **MALVASIA, CARLO CESARE.** *Le Pitture / di Bologna / Che nella pretesa, e rimostrata fin'ora / da altri maggiore antichità, e impa-/reggiabile eccellenza nella Pittu-/ra, con manifesta evidenza di / fatto, rendono / Il Passeggiere / Disingannato ed Istrutto / Dell'Ascoso / Accademico Gelato. / Terza Edizione / Con nuova, e copiosa aggiunta. / In Bologna, MDCCXXXII [1732] / Nella Stamperia del Longhi. / Con licenza de'Superiori. Third edition.*

A sort of guide book to the art works in Bologna, arranged by district, with the contents of each building. Many works by the Caraccis are listed.

33. **MARIOTTI, ANNIBALE.** Lettere / pittoriche Perugine / o sia ragguaglio / di alcune Memorie Istoriche risguardanti le Arti / del Disegno in Perugia / al Signor / Baldassarre Orsini / pittore e architetto Perugino / Accademico d'Onore dell'Accademia Clementina / di Bologna ed Etrusco di Cortona. / In Perugia 1788. / Dalle Stampe Badueliane. / Con dovute licenze. **First edition.** (Gift of the Metropolitan Museum of Art)

The text of nine letters written by the author to Baldassarre Orsini, dealing with the arts in Perugia from the 14th century, and with Pietro Perugino (who was Raphael's teacher) and his pupils.

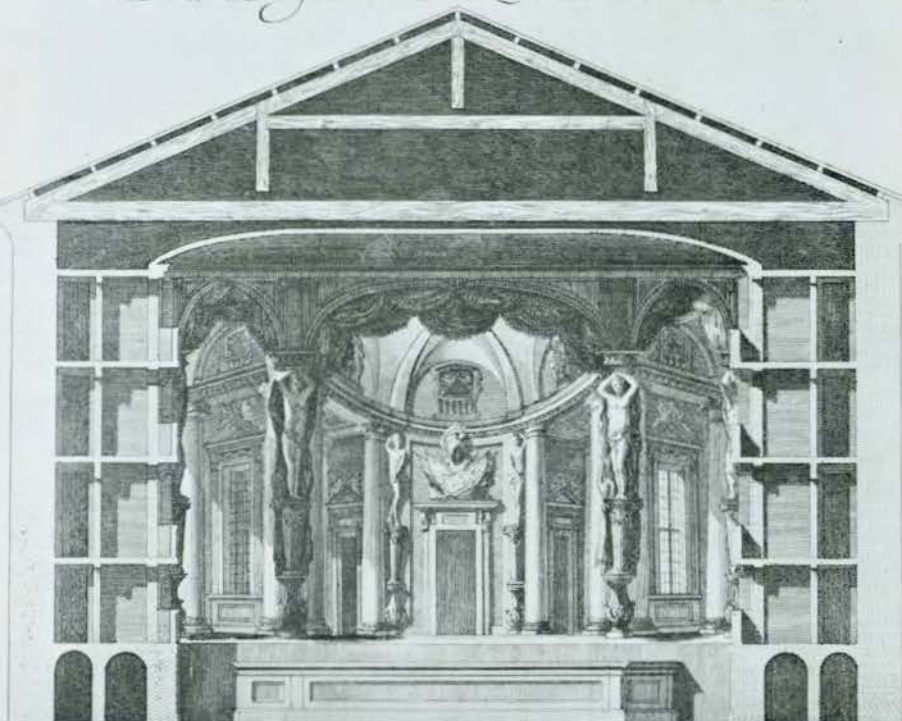
34. **MASINI, ANTONIO DI PAOLO.** Bologna / Perlustrata / Terza impressione / Notabilmente acresciuta / In cui si fa mentione ogni giorno in perpetuo delle / Fontioni sacre, e Profane di tutto l'Anno. / Delle Chiese, e loro Foundationi, Feste, Indulgenze, Reliquie, Corpi Santi, / Imagini Miracolose, Altari Privilegiati, Pitture, e Scolture di esse. / De'Santi, et d'altri Bolognesi morti in opinione de Santità, e di quelli / d'altre Città, che in Bologna sono sepolti. / De i Vangeli della Quaresima, delle Domeniche di tutto l'Anno, e delle / Benedittioni Papali celebrate in Bologna. / De'Pittori, Scultori, Architetti, tanto Cittadini, quanto Forestieri, / che hanno operato in Bologna. / Delle Donne Illustri nelle Lettere, delle feconde di Prole, e delle Persone, / che notabil tempo sono vissute. / Delle Origini de'Monasterij, Congregationi, Confraternite, Ospitali, e d'altri Luoghi Pij, / Antichità, Privilegi dello Studio, Collegi, Accademie, Tribunali, e loro Audienze, / Cittadelle, Fortezze, e pubbliche fabbriche della Città. / Dell'Acque de Bagni Porretani, e d'altre Acque molto salubri alla Natura Humana, / Minere de'Metalli, Pietre pretiose, & altre, che sul Bolognese si trovano. / Dell'arrivo, e partenza de Corrieri per la spedizione delle Lettere, origine della Corsa / de'Palij, & altre feste Popolari, e solenne entrate fatte in Bologna / da'Pontefici, Imperatori, e Rè. / De'Riti, Costumi, Prerogative, Vittorie, Impresa, & altri memorandi fatti de'Bolognesi. / Tavole perpetue per le circostanze dell'Anne, e moltissime altre Curiosità, / Eruditioni, e cose memorabili necessarie da sapersi. / Il tutto sotto Indici copiosissimi, frà quali ve n'e uno de Cognomi Bolognesi, & un'altro / de'Forestieri, che si nominano in quest'Opera, e serve per la Città / di Bologna, e per l'altre Città ancora. / D'Antonio Di Paolo Masini. / In Bologna, M. DC. LXVI. [1666] / Per l'Erede di Vittorio Benacci. Con licenza de'Superiori. / **Third edition.**

This voluminous work constitutes a kind of encyclopedic, historical, religious, and biographical guide to the city of Bologna. It describes the churches and religious festivals and gives information on artists and works of art.

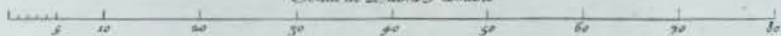
35. **MAZIÈRE DE MONVILLE, SIMEON PHILLIPE.** La vie / de Pierre Mignard / Premier Peintre / Du Roy, / Par M. l'Abbé de Monville: / Avec / Le Poème de Moliere sur les Peintures / du Val-de-Grace. / Et / Deux Dialogues de M. de Fenelon Archevêque / de Cambray, sur la Peinture. / A Paris, Quay des Augustins; / Chez / Jean Boudot, à la Ville de Paris; / & / Jacques Guerin, Libraire-Imprim. / M. DCC. XXX. [1730] / Avec Approbation et Privilege du Roy **Original edition.**

An authoritative French biography of Pierre Mignard. Used as a primary source on the artist's life by present-day art historians.

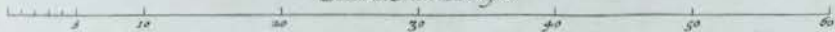
Primo Prospetto ed Elevazione del Teatro d' Imola



Scala di Palmi Romani



Scala di Piedi Parigini



Cavalier Morelli Invenit & Disegna

Carlo Antonini Incisa

Catalogue Number 38.

36. **MENAGIUS, AEGIDIUS, Ed.** In Diogenem Laertium / Aegidii Menagii / Observationes & emendationes, / hac editione plurimum auctae. / Quibus subjungitur / Historia mulierum philosopharum / eodem Menagio scriptore. / Accedunt / Joachimi Kühni in Diogenem Laertium / Observationes. / Ut & / Variantes Lectiones ex Duobus Codicibus MSS. / Cantabrigiensi & Arundeliano, cum editione Aldobrandiniana collatis, / quas nobiscum communicavit Vir. Celeberr. Th. Gale. / Epistolae & Praefationes, variis Diogenis Laertii / editionibus hactenus praefixae. / Indices Auctorum, Rerum & Verborum locupletissimi. / Amstelaedami, / Apud Henricum Wetstenium. / cId Id vlllc. [1692]

A compilation of various works dealing with the history of philosophy as written by Diogenes Laertes and others.

37. **MERCURIALIS, HIERONYMUS.** Hieronymi / Mercurialis, / De arte gymnastica, / Libri Sex: / In quibus exercitationum omnium vetustarum ge-/nera, loca, modi, facultates, & quidquid deni-/que ad corporis humani exercitationes / pertinet, diligenter explicatur. / Secunda editione aucti, & multis figuris ornati. / Opus non modo medicis, verumetiam omnibus antiqua-/rum rerum cognoscendarum, & valetudinis con-/servandae studiosis admodum utile. / Ad Maximilianum II. / Imperatorem. / Parisiis, / Apud Iacobum du Puys, via D. Ioannis Lateranensis, / sub signo Samaritanae. / 1577. **Second illustrated edition.**

This earliest known circus book is a systematic work on early gymnastics. It contains 23 woodcuts by Cristoforo Coriolano of gymnastic activities.

38. **MORELLI, COSIMO.** Pianta, e spaccato / del nuovo / Teatro / d'Imola / architettura del Cavalier / Cosimo Morelli / dedicato a sua Eccellenza / La Signora Marchesa / Lilla Cambiaso / In Roma MDCCLXXX. [1780] / Nella Stamperia del Casaletti. / Col permesso de' Superiori. **Original edition.**

An extremely rare volume of theater architecture, including full etched representation of the new theater at Imola designed by Cosimo Morelli and plans of other Italian theaters of the 18th century.

39. **PANVINIUS, ONUPHRIUS.** Onuphrii / Panvinii / Veronensis, / De ludis circensibus, libri II. / De triumphis, liber unus. / Quibus universa ferè / Romanorum Veterum / Sacra ritusq. declarantur, / ac Figuris Aeneis Illustrantur. / Ad Serenissimum / Franciscum Mariam / Secundum Urbini Ducem Sextum. / Cum rerum memorabilium Indice copiosissimo. / Venetiis, Apud Ioannem Baptistam Ciottum / Senensem. M. DC. [1600] Superiorum permissu. **First edition.**

This account of the circus games and triumphal processions is the third oldest known circus book.



Catalogue Number 39.

40. **PAPILLON DE LA FERTÉ, DENIS-PIERRE-JEAN.** Recueil de dessins & peintures singulières & burlesques. [Paris, ca. 1786]

A bound volume of 37 sketches in watercolor and red chalk, without title-page and text. These curious drawings of grotesque and fantastic designs for costumes utilized in a Court Divertissement were commissioned by Papillon de la Ferté from a number of artists whose names are not documented.



Catalogue Number 40.

41. **PASCOLI, LIONE.** Vite/ de' / Pittori, Scultori, / ed / Architetti / Moderni / scritte, e dedicate / alla Maestà / di / Vittorio / Amadeo / Re di Sardegna / da Lione Pascoli / In Roma, MDCCXXX [1730] / Per Antonio de' Rossi, nella Strada del Seminario Romano. / Con licenza de' Superiori. Two volumes, Volume II published in 1736.

This work deals with 17th century artists about whose work we do not have many sources, such as Maratta, Cignani, Ciro Ferri, Father Pozzo, Claude Lorrain, Gaspar Dughet, Daniel Seiter, etc. The studies of Sacchi and Salvator Rosa are especially useful.

18. *Natuur stelt de maet.*

Natuur bepaelt met wyze en wet
 De nooddrift van dit korte leeven :
 Waerin te mager of te vet,
 Als schadelyk, werd uitgedreeven.
 't Geen matig voedsel kan voldoen,
 Om lyfsbehoefren te verzaden,
 Hoeft sterken wyn noch Veenezoen
 Te helpen gulzig overladen.

C 3

Catalogue Number 52.

42. **PASCOLI, LIONE.** *Vite / de' / Pittori, Scultori, / ed / Architetti / Perugini / Scritte, e dedicate / alla Maestà / di / Carlo / Emanuel / Re di Sardegna / da Lione Pascoli. / In Roma, MDCCXXXII. [1732] / Per Antonio de' Rossi, nella Strada del Seminario Romano. / Con Licenza de' Superiori. / First edition.*

Perugia was the last one of the important Italian art centers to find its local art historian. This volume on the artists of Perugia, despite some faults, provides much information not obtainable elsewhere.

43. **PASSERI, GIOVANNI BATTISTA.** *Vite / De Pittori Scultori / ed / Architetti / che anno lavorato in Roma / Morti dal 1641 fino al 1673 / da Giambattista Passeri / Pittore e Poeta / Prima edizione / In Roma MDCCCLXXII [1772] / Presso Gregorio Settari Libraj al Corso / All'Insegna d'Omero / Con Licenza de Superiori / Carloni inc. First edition.*

Published posthumously by Giovanni Lodovico Bianconi with notes by Bottari, this book consists of long biographical articles on the colorful lives of 36 artists with whom Passeri, himself a painter, had personal contact during the mid-seventeenth century.



DIALOGUE.

D. *Narcisse qui te fait avoir la couleur bleüe?*
 R. *C'est que j'ayme moy, meisme.*
 D. *Puis que tu as en toy dequoy te contenter,*
Qui te fait tourmenter?
 R. *C'est que je porte en moy la fièvre, & le tourment,*

Et l'ayme, & l'amant.

D. *Encor pourron-tu bien te faire quelque grace.*

R. *Lui! se brüle en ma face,*
Et ces eaux qui m'ont fait reconnoître si beau,
M'ont servent d'un tombeau.

Catalogue Number 45.

44. **PEREZ DE HERRERA, CHRISTOVAL.** Proverbios Morales, / y Consejos Christianos, / muy provechosos para / concierto, y espejo de vida, adornados de / Lugares, y Textos de las Divinas, y / Humanas Letras. / Y Enigmas Filosoficas, Naturales, / y Morales, con sus Comentos. / Adornadas con trece emblemas, / y sus Estampas mui curiosas, apropiadas / à sus asuntos. / su autor / El Doctor Christoval Perez de Herrera, / Medico de Camara de su Magestad. / Dedicado al Señor Doctor / Don Francisco Suarez de Rivera, Medico de Camara / de su Magestad, del Gremio, y Claustro de la Univer-/sidad de Salamanca; Socio de la Regia Socie-/dad Medico-Chimica de / Sevilla, &c. / Con Licencia. / En Madrid: Por los Herederos de Francisco del Hierro: / Se hallará, en su casa en la Plazuela del Conde Bara-/jas, en la Imprenta. [1733] **Second printing of 1618 first edition.**

This curious and interesting emblem book, authored by a royal physician, contains 759 Spanish proverbs, 323 riddles in verse, and 13 charming woodcut emblem plates.

45. **PHILOSTRATUS.** Les / Images ou Tableaux / de platte peinture / des deux / Philostrates Sophistes Grecs / et les statues de Callistrate / Mis en Francois par Blaise de / Vigenere Bourbonnois Enrichis / d'Arguments et Annotations / Reveus et corrigez sur L'original / par un docte personnage de ce / temps en la langue Grecque / et / representez en taille douce / en cette nouvelle edition / Avec des Epigrammes sur / chacun d'iceux par / Artus Thomas, Sieur d'Embry. / Avec Privilege du Roy Iaspar Isac Incidit / A Paris / Chez la Veufue Mathieu / Gillemot rué / S. Iacques, 1629

A magnificent edition of the French version of *The Icones* by Philostratus of Lemnos who, in this work, describes and explains 64 pictures (real and unreal) displayed in a gallery in Naples. This work had a deep effect on the iconographical studies of the 17th century.

46. **PIRANESI, GIOVANNI BATTISTA.** Osservazioni / Di Gio. Battista Piranesi / sopra la / Lettre de M. Mariette / aux Auteurs de la Gazette / Littéraire de l'Europe, / Inserita nel / Supplemento dell'istessa / Gazzetta stampata / Dimanche 4. Novembre / MDCCLIV. [1754] / E Parere su l'Archittetura, con una Prefazione ad un nuo-/vo Trattato della introduzione e del progresso delle / belle arti in Europa ne tempi antichi. / In Roma / M. DCC. LXV. [1765] / Con licenza / de'Superiori.

In this dialogue Piranesi gives his answer to Mariette's criticism of his theory that ancient Roman art was derived from Etruscan rather than Greek sources.

47. **RIDOLFI, CARLO.** Le / Maraviglie / dell'arte, / overo / le Vite de gl'illustri pittori / Veneti, e dello stato. / Ove sono raccolte le Opere Insigni, i costumi & i ritratti loro. / Con la narratione delle Historie, delle Favole, e delle / Moraltà da quelli dipinte. / Descritte / dal Cavalier Carlo Ridolfi. / Con tre Tavole copiose de Nomi de Pittori antichi, / e moderni, e delle cose Notabili. / Parte Prima. / A gl'Illustrissimi Signori Fratelli Reinst, / Il Cavalier Giovanni Sign. Di Niel, / E Commissario appresso la Maestà Christianissima per li / Potentissimi Stati delle Provincie Unite, / E Gerardo Senatore d'Amsterdamo. / In Venetia, Presso Gio: Battista Sgava. MDCXLVIII. [1648] / Con licenza de'Superiori, e Privilegi. / All'Insegna della Toscana. First edition, two volumes.

Next to Boschini, this is the outstanding source work on Venetian painters of the Renaissance, including some of the Veneto province on the mainland.

48. **RIPA, CESARE.** Iconologia / di / Cesare Ripa Perugino / Cavalier di Ss. Mauritio / et Lazaro. / Divisa in tre Libri / Ne i quali si esprimono varie Imagini di Virtù, Vitij, Affetti, Passioni humane, / Arti, Discipline, Humori, Elementi, Corpi Celesti, Provincie d'Italia / Fiumi, & altre materie infinite utile ad ogni stato di Persone. / Ampliata / dal Sig. Cav. Gio. Zaratino Castellini Romano / in questa ultima editione di Imagini, & Discorsi, con Indici copiosi, & ricorretta. / Consecrata / All'Illustrissimo Signor Sig. mio, e Patron Colendissimo. / Il Signor Girolamo Contarini / Fù dell' Eccellentissimo Signor Bertucci. / In Venetia, Presso Cristoforo Tomasini. M DC XLV. [1645]

One of the most influential emblem books, giving examples and interpretation in alphabetical order, and addressing itself to orators, poets, sculptors, painters, engineers, medalists, composers of ballet and dramatics. These allegories of the virtues, the arts, the parts of the world, also derived from the hieroglyphs. They supplied artists with models and served for the education of youth.

49. **ROSA, SALVATORE.** Satire / di / Salvator Rosa / con le note / d'Anton Maria Sal-vini / ed' altri. / Londra, 1787. / Si vende da Tomaso Masi, e Comp. in Livorno.

Of the six satires by Salvator Rosa, painter and poet, the third, on painting, is the most interesting, with attacks, in the name of virtue and religion, even on Raphael and Michelangelo.

50. **RUBENS, PETER PAUL.** La / Gallerie / du Palais / du / Luxembourg / Peinte par Rubens / Dessinée par les S. Nattier, et gravée / par les plus Illustres Graveurs du Temps. / dediée / au Roy / Se vend / A Paris chez le Sr. Duchange Graveur du Roy en son Academie / Royale de Peinture et Sculpture ruë St. Jacques au dessus de la ruë des Mathurins. / Avec Privilege de sa Majesté / 1710 / Ecrit et gravé par Berey ruë St. Jacques. Original edition. (Gift of Mr. E. O. Korany)

This folio, painted by Rubens, drawn by the brothers Nattier, and engraved by the most illustrious engravers of the early 18th century, was published at the expense of Louis XIV. It reproduces the 21 paintings which were executed by Rubens to decorate one of the two great galleries of Marie de' Medici's Luxembourg Palace.

51. **SADELER, AEGIDIUS.** Vestigi / delle antichita di / Roma Tivoli Pozz-uolo et altri luochi / Con Privilegio di Sua Sac. Ces. Mae. / Stampati in Praga da Aegidio / Sadeler Scultore di Essa Mae. / Ioc. vl. [1606]

The Flemish engraver, Sadeler, produced this magnificent series of views of Rome and the surrounding countryside after a visit in 1595. Aside from their artistic value, they are of the greatest topographical interest since they give an impression of the ruins as they looked in 1600, without any modern restoration.



P A R E R E SU L' ARCHITETTURA. --- --- D I A L O G O.

Protopiro, e Didascalo.

Protop. **C**ome, Didascalo! Dopo che, per la tanta pratica che avete dell'Architettura, eravate giunto a discernere il buono dal cattivo, in vece di approfittarvi del vostro sapere, anche voi volete farvi tenere per un di coloro che, quanto più credono d'intendersi di quest'arte, tanto meno ne fanno?

Didasc. Perchè, Protopiro?

Protop. Ma che disegni son quelli, che vi mettete a difendere? Mi fate ricordare di quell'assioma del Montesquieu: *Un edificio carico d'ornamenti è un enigma per gli occhj, come un poema confuso lo è per la mente.* Così dissi al Piranesi medesimo, nell'atto ch'ei mi mostrava codesti disegni come per qualche cosa di buono, che fusse uscita dalle sue mani.

Didasc. Cappita! Oh voi sì, che non portate in groppa.

Protop. Oh, io amo la verità.

Didasc. Anch'io; e poichè l'amo più di voi, perchè meglio di voi la conosco, vuol dirvi, che

il Montesquieu s'intendeva più di Poesia, che d'Architettura. Comprendevo, che v'erano tanti altri ripieghi per un Poeta da distinguersi, senza star a confonder la mente a' leggitori; ma non sapeva, in genere d'ornamenti, quanto sono scarse le rendite dell'Architettura, se si proibisce agli Architetti di raffazzonarla con altro, che con quel ch'è suo. E poi ditemi: un poema confuso non ha fatto altro, che confonder la mente: all'incontro un edificio carico d'ornamenti è quello, ch'è piaciuto per tanti secoli, e che or piace più che mai, credendomi, che gli edifizj non sieno fatti per dar nel gusto ai censori, ma al Pubblico. Or come pone egli, il Montesquieu, un'opera, ch'essendo confusa, si solleva tutti contro, con un'opera che, ricca d'ornamenti, ha allettato ed alletta la maggior parte degli uomini? Amico, siate più circospetto nell'adottare certi proverbj nuovi; poichè, a ben pensarli, non han di bello altro che la buccia. Attenetevi a quell'antico: *L'uso fa legge.*

C

Protop.

Catalogue Number 46.

52. **VEEN, OTTO VAN.** Othonis Vaeni / Emblemata / Horatiana, / imaginibus in aes incisus / atque / Latino, Germanico, Gallico / et Belgico carmine / illustrata. / Amstelaedami / Apud Henricum Wetstenium. / cId Idc Lxxxlv. / [1684]

This most celebrated and popular emblem book is an attempt to give pictorial expression to Horace's poetry and show its allegorical and general validity as a mirror of human life.

53. **VITTORIA, VINCENZO.** Osservazioni / sopra il libro / della Felsina Pittrice / per difesa / di / Raffaello da Urbino / dei Caracci, / e della loro scuola. / publicate, e divise in sette lettere / da D. Vincenzo Vittoria / Patrizio Valenziano, e Canonico di Xativa. / In Roma, MDCCIII. [1703] Nella Stamparia di Gaetano Zenobij, / della Santità di N. S. Clemente XI. Intagliatore, / nella Gran Curia Innocenziana. / Con licenza de' Superiori. **First edition.**

Vittoria, Spanish painter and Canon of Xativa active in Rome, wrote these seven letters of diatribe against Malvasia in defense of Vasari, Raphael and the Caracci.

54. **WALPOLE, HORACE.** Aedes Walpolianae: / or, a / Description / of the / Collection of Pictures / at / Houghton-Hall in Norfolk, / the Seat of the Right Honourable / Sir Robert Walpole, / Earl of Oxford. / The Third Edition. / Artists and Plans reliev'd my solemn Hours; / I founded Palaces, and planted Bow'rs. / Prior's "Solomon." / London: / [Hughs] Printed in the Year MDCCLXXVII [1767]. **Third edition.**

The author describes the artistic and decorative contents of his father's estate, room by room. Many paintings by Italian masters and by Rubens are evaluated.

55. **WALPOLE, HORACE.** Anecdotes / of / painting in England; / With some Account of the principal Artists; / And incidental Notes on other Arts; / Collected by the late / Mr. George Vertue; / And now digested and published from his original MSS. / By Mr. Horace Walpole. / The third edition, with additions. / Multa renascentur quae jam cecidere. / [Various other quotations in other volumes.] Vol. I. / [5 volume set] London: / Printed for J. Dodsley, Pall-Mall. / M.DCC.LXXXII. / [1782] **Third edition, five-volume set.**

Lives of the artists arranged chronologically by reigns, containing much original observation by an eye-witness.

56. **XAVERY, GERHARD JOSEPH.** Het Italjaansch Tooneel / Voortreffelyk in 16 verbeeldingen uytgevoertdoor / Gerardus Josephus Xavery, / Verrykt met Nederduytsche en Fransche vaarzendoor / Florentius H. J. van Halen. / De zelve zynte bekoomen / T' Amsterdam by Petrus Schenk / In de Warmoes-Straat op den hoek / Van de Vissteeg in N. Visschers Athlas. [No date, ca. early 18th century.]

A valuable set of engraved plates dealing with the Italian theater and the adventures of Harlequin, published at the beginning of the 18th century.



Met Arlequin zyn zachte en flet t'fence. geyen.
 De Degeur niet met zekken konal of dit 'mal' zyn.
 Pies brengt t'water maar hy dreyt zig niet in d'elken.
 Dyt een kintoor zal goet wien Arlequin verweken.
 Maar t'u verweyde vindet dat hy kintoor geveken.
 Pies verprikte zyn kintoor en kintoor in d'elken staat.
 Met Arlequin hem kintoor met kintoor kintoor d'elken.
 Nu kintoor de kintoor al een kintoor d'elken.

Hier speelt hy met zyn zonden meende kintoor ziet.
 Daar gintoor hy op Pies die kintoor kintoor ziet.
 Tot hy zonden kintoor op t'laagt zyn meende kintoor.
 Nu kintoor hy kintoor en kintoor kintoor kintoor.
 Tot goet kintoor en kintoor kintoor kintoor kintoor.
 Waar goet kintoor kintoor van zyn zonden kintoor kintoor.
 En dreyt kintoor kintoor kintoor kintoor kintoor kintoor.
 Dus kintoor t'op d'elken kintoor kintoor kintoor kintoor.

Catalogue Number 56.

57. ZANETTI, ANTONIO MARIA. Della / Pittura / Veneziana / e delle Opere Pubbliche / de' / Veneziani Maestri / Libri V. / In Venezia MDCCLXXI. [1771] / Nella Stamperia di Giambattista Albrizzi / a S. Benedetto / Con Licenza de' Superiori e Privilegio. First edition.

This work, considered one of the best of its kind, offers an inventory of Venetian paintings, arranged chronologically, topographically, and according to artists. The appendix concerns foreign paintings in Venice, engravings after Venetian paintings, and the mosaics of San Marco.

58. ZANOTTI, GIAMPIETRO. Storia / dell' / Accademia Clementina / di Bologna / Aggregata all'Instituta / delle / Scienze e dell'Arti / Volume Primo / Contenente il primo e secondo Libro / [Volume Secondo / Contenente il terzo e quattro Libro] In Bologna MDCCXXXIX, [1739] / Per Lelio dalla Volpe. Con Licenza de'Superiori. Original edition. 2 volumes.

Zanotti, painter, engraver and author, describes the origin and development of the Accademia Clementina in Bologna, of which he became First Secretary. Long biographical articles on academy members (including fellow artists) form the major portion of this 2-volume work.

ACKNOWLEDGMENTS

The Librarian of the Ringling Museum of Art wishes gratefully to acknowledge the help of Mr. Lee Malone, Mr. Karl Nickel, Mr. Curtis G. Coley and Mr. Paul G. Scheb, and of the staff of the Museum without whose help this exhibition would not have been possible.

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Catalogue designed by Florence Gillmore, photography by Joseph Janney Steinmetz, printed in an edition of 1000 on Lithofect suede finish paper and Carrara Vellum cover, set in Garamond and Century Schoolbook type, printed at Scheb Printing, Inc., Sarasota. Published by the Board of Trustees of the Ringling Museum of Art in Sarasota, Florida, 1969.